Cinematheque
Winter 96 Highlights
Eric Saks
Brakhage's Trilogy
Birgit Hein
South African Film Fest
Sátántangó and a Béla Tarr Retrospective
Barbara Sternberg
Sidney Peterson
Leslie Thornton with Peggy and Fred in Hell and new work
Psychoanalytic Cinema
Lewis Klahr
Jack Walsh
Early Evening shows of Chris Marker, Ernie Gehr, Michael Snow
Aline Mare
Eleanor Antin on film
Debord's Society of the Spectacle
M. M. Serra
Daughter(s) of Extermination
Weird Concert Films
and lots more...
35th Season

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—Joel Shepard, Associate Director

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Background image from *Before Gentrification Hit* (1980-1996), March 3

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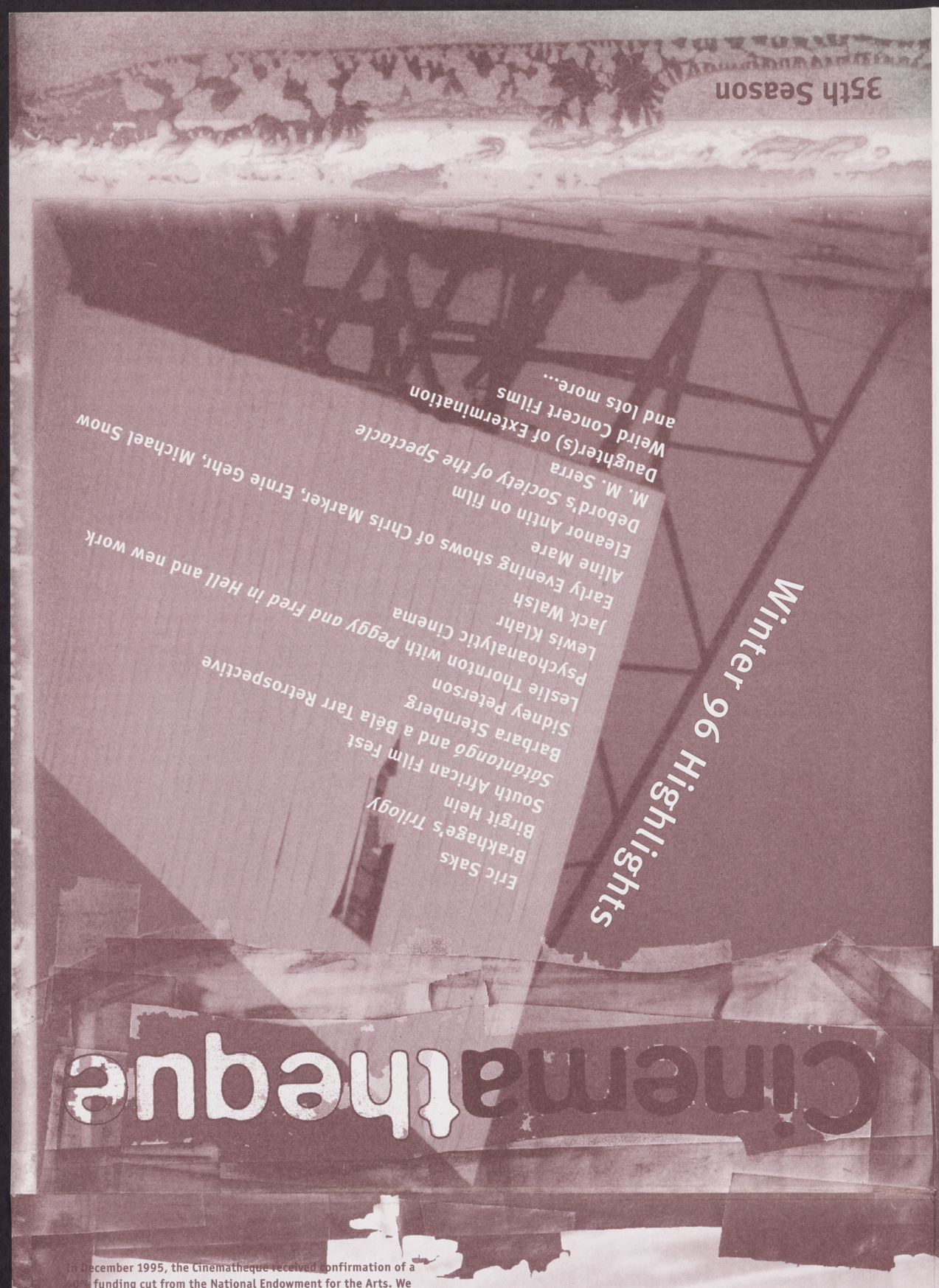

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Cinematheque

February

Feb 1

SPECIAL LOCATION
Thursday 7:30PM REFUSALON GALLERY
20 Hawthorne St. (bet. 2nd & 3rd, Howard & Folsom)

Neglectosphere: Subverting the Techno-State

Eric Saks and Patrick Tierney In Person
Upsetting in maniacal deviousness and simplicity, the hermetic art (films, installations and performances) of Eric Saks and Patrick Tierney comes from a cynical appreciation for outdated popular culture from which they turn nostalgia upside down by re-positioning it in the mindset of the technocratic "police state." They will show *Neglectosphere*, about fake surveillance devices in Los Angeles, *NeglectoMIX*, *Hide*, *Neglectonotebook* and a surprise new work in the closing night of their month-long installation at the new Refusalon Gallery. The Pacific Film Archive will present other new videos by Saks and Tierney in a telephone centennial program on Tuesday, January 30. **Co-sponsored by Refusalon.**

Feb 4

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

Brakhage's *Trilogy*: 3 New Hand-Painted Films

I Take These Truths (22", 1994), *We Hold These* (11", 1994) *and I...* (27", 1995).
"Whilst part of what we perceive comes through our senses from the object before us, another part (and it may be the larger part) always comes out of our own mind." (William James) Stan Brakhage's recent output has mostly consisted of films painted by hand, using painstaking processes of combining different pigments, shapes, and multiple layerings directly to film to achieve phenomenal plays of movement and depth. Brakhage has now completed his most ambitious hand-painted effort yet, three spellbinding and ecstatic films weaving together complex motifs and visual qualities.

Feb 8

Thursday 7:30PM CENTER FOR THE ARTS

Guy Debord's *Society of the Spectacle*

The Cinematheque premieres Guy Debord's *Society of the Spectacle* in a video version subtitled by Keith Sanborn. "Few groups have had as profound an impact on French culture as the Situationist Internationale with its unparalleled interrogation of political and cultural relations. While the writing of leading Situationist Guy Debord has become the cornerstone cliché of postmodernism, his paintings, artist books and films remain unknown. *Society of the Spectacle*—Debord's 1973 adaptation of his book—is an essay using detourned images (Hollywood and East Block feature sequences, news footage, commercials, porn, stills) accompanied by his own voice-over and quotations from Hegel, Marx, and others." (KS)

Feb 11

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

Dangerous Women: *Die Unheimlichen Frauen* by Birgit Hein

Birgit Hein In Person
At the forefront of European radical and feminist filmmaking since the 1960s, Birgit Hein's meditation on media violence, *Kali Film: I Spit On Your Grave* (with Wilhelm Hein), was one of Europe's most scandalous recent films. *The Mysterious Women (Die Unheimlichen Frauen)* is her first solo work. "Since the beginning of history women have also been perpetrators. They can be equally brutal and criminal as men, and of course, just as horny. This film shows us women soldiers, watchmen, and criminals as well as child-bearing, drunk, masturbating, circumcised, dismembered victims... It's also about me..." (BH)
Co-sponsored by Goethe-Institut San Francsico. After the show the audience in invited to an informal Buy Your Own Drink gathering with the Filmmaker.

Feb 15

Thursday 7:30PM CENTER FOR THE ARTS

Leslie Thornton: *Peggy and Fred in Hell*—Complete Cycle Program 1

Leslie Thornton In Person
Leslie Thornton presents the Bay Area premiere of her complete *Peggy and Fred In Hell*, an astonishing, daring, seven-part cycle of films, videos, and their combinations made between 1985 and 1995. *Peggy and Fred* is a science fiction-like chronicle of two small children making their way through a post-apocalyptic landscape. From the fragmentary remains of 20th century American culture they fashion a tumultuous, arbitrary world which teeters dangerously on the edge of nonsense and oblivion. The fourth segment, (*Dung Smoke Enters the Palace*), was named among "The Best of 1989" by The Village Voice and Cahiers du Cinema; the complete cycle was included in the Whitney Museum 1995 Biennial.

Feb 17

SPECIAL DAY
Saturday 7:30PM SAN FRANCISCO ART INSTITUTE

Leslie Thornton: New Films & Videos Program 2

Leslie Thornton In Person
"Leslie Thornton's films achieve the singular effect of both seducing and unsettling the spectator by obliquely alluding to the sinister in the exotic and the innocuous." (Laura Thielen, Cinezine) One of independent cinema's most original and unpredictable talents of the last fifteen years, Thornton will be awarded the 1996 A.F.I.'s Maya Deren Award this Spring. In addition to *Peggy and Fred In Hell*, she has completed 16 films and videos since 1974. Tonight's program includes her recent *Old Worldy* (premiere), *The Last Time I Saw Ron*, *Strange Space* (the last two starring The Wooster Group's electrifying Ron Vawter), her in-progress *The Great Invisible*, and *Adynata* (1983).

Feb 25

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

The Second Coming by Jack Walsh

Jack Walsh In Person
San Francisco filmmaker (*Working Class Chronicle*) and producer ("Living Room Festival") Jack Walsh premieres his first narrative film, *The Second Coming*, a bi-racial, gay teen's coming of age story set in the shadow of a Fundamentalist takeover of the U.S. government. Walsh deftly integrates found image essay sections throughout this fast-paced story of right wing operations, government conspiracy, and teenage activism. The result is a wake-up call to the forces of evil afoot in America today. Featuring narrations by local talents Sylvia Mullally Aguirre, Craig Baldwin, K.D. Davis and Desi del Valle. Also, Walsh's earlier award winning *Present Tense*. **Co-sponsored by Film Arts Foundation.**

Feb 29

Thursday 7:30PM CENTER FOR THE ARTS

Cinema Meets Psychoanalysis: Pabst's *Secret of A Soul* and more

Tonight's program explores the encounter between psychoanalysis and cinema—congratulatory and critical—in which psychoanalysis becomes the actual subject. Using dream analysis as its central narrative device, with the spectator in the position of the analyst, G.W. Pabst's *Secrets of a Soul* (1926) was made with Freud's colleague Karl Abraham and presents a case study of phobia, repression and compulsion. The first film that represented psychoanalyis as treatment, *Secrets of a Soul* will be followed by other work made half a century later which also represents psychoanalysis, but this time as an ideological process of representation, much like filmmaking itself. (Curated by Irina Leimbacher)

Winter 96

Left to Right:
The Lead Shoes by Sidney Peterson
Peggy and Fred in Hell by Leslie Thornton
Soi Meme by M.M. Serra

Background Image:
Beating by Barbara Sternberg

March

Mar 3

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

Daughter(s) of Extermination:

Sequel to/Continuation of **"Reg. 8mm: Saved From Extinction"**—Pulled together by YOU

"All parties (the audience, the management, me) agreed the last show was such a smashing success we should do another....The program, structured similarly, includes mostly premieres: *Trailer for Reg. 8mm: Saved From Extinction* (1994–96); *The Producer*, smoker from the 1920s; shorter version of *Before Gentrification Hit* (1980–1996) with urban soundtrack (Ohio Players); *Half of a Lasse Braun Film* (1970s, sound by Buzzcocks); *Double and Triple Images Shot Around Town (S.F.) In The Early '80s;* and others.... We'll give away more films to the first 25 patrons, this time. Along with cassettes and cd's, so you can experiment also. Like last time, if you bring a film to show, you get in free...."(TC)

Mar 7

Thursday 7:30PM CENTER FOR THE ARTS

The Unpaved Road To Filmmaking: Films & Videos by Eleanor Antin

Eleanor Antin in Person
Since the late '60s Eleanor Antin's work as a conceptual artist has explored the construction of self that raises issues of gender, politics and historical representation in an influential series of experimental narratives using an elaborate mix of media including photography, video, film, performance, installation and writing. She has had major retrospectives at the Museum of Modern Art, Whitney, and Hirschhorn museums and has performed in venues around the world. Antin will present an overview of her films and videos, including *From the Archives of Modern Art*, *It Ain't the Ballet Russe*, excerpts from *The Last Night of Rasputin* and others.

Mar 14

Thursday 7:30PM CENTER FOR THE ARTS

Barbara Sternberg's *Beating*

Barbara Sternberg In Person
Probing scars of patriatrchal oppression and wounds left by anti-Semitism, *Beating* asks how one remembers or forgets, accuses—and forgives. Based in Toronto, Sternberg's journey through history is personal, marked on the body and again on the broken and ecstatic images of this new hour-long film. Sternberg juxtaposes silence, body sounds, and text from writers like Helène Cixous and Hannah Arendt with manipulated images which speak to the gut. (Curated by Irina Leimbacher) "Taking up issues of labor, repetition, sex and love, her films are haunted by a wandering and recall. *Beating* is the latest chapter in Sternberg's opus on flight and the fight." (Pleasure Dome)

Mar 17

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

Surface Tensions: Playing with Landscapes

New films by Peter Hutton, Chris Welsby, and others
Tonight's films, mostly premieres, re-present rural and urban landscapes by creatively exploring aspects of cinematic illusion and perception. Chris Welsby's *Drift* (1995) uses an ocean scene to play with audience expectation; Peter Hutton's *Study of A River* (1996) is a study of the Hudson River's subtle shifts in movement and light over different seasons; *Surface Tensions 2* (1983/1995) by Vincent Grenier is a portrait of downtown Manhattan using a 1915 color process. Also: *Bouquets 1–10* (1995) by Rose Lowder; *Tensile* (1995) by Mark Wilson, and *Opening the Nineteenth Century: 1896* (1991) by the Lumiere Brothers and Ken Jacobs, in 3D.

Mar 21

Thursday 7:30PM CENTER FOR THE ARTS

Traces of Forgotten Moments: New by Lewis Klahr

Lewis Klahr In Person
From his emergence in 1983 with the serialized *Picture Book for Adults* through the acclaimed *The Pharaoh's Belt*(1994), Lewis Klahr has carved out an intimate cinematic territory combining cutout animation, bizarre whimsy and nostalgia suggesting an imaginary past, and a critical yet appreciative eye for popular images of this century. Klahr will show *Naomi Lang* (1991), remarkably evoking the pathos of 'lost' family history revealed through an anonymous photo-album, and two new portrayals of city life sensitively photographed by Klahr himself, *Window Portrait* and *Whirligigs in the Late Afternoon* . The P.F.A. presents a different program by Klahr on Tuesday, March 19th. **After the show the audience in invited to an informal Buy Your Own Drink gathering with the Filmmaker.**

Mar 24

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

Sidney Peterson: A Celebration

Sidney Peterson In Person
Sidney Peterson's vibrant 90-year life has encompassed centuries worth of wildly different activities: sculptor, seaman, medical student, novelist, journalist, museum director, maker of documentaries and Hollywood cartoons, and pioneer experimental filmmaker who (with James Broughton) initiated the San Francisco avant-garde film movement in 1946 with *The Potted Psalm*. Peterson's special blend of radical non-conformism and surreal wit shines through all of his work, and the films he made in his Workshop 20 classes from 1947 to 1949 at the California School of Fine Arts (now the S.F. Art Institute) are landmarks of avant-garde film. For this rare appearance, Peterson will show *The Lead Shoes*, and others spanning the range of his filmmaking career. **Presented in conjunction with the San Francisco Art Institute's 125th Anniversary.**

Mar 28

Thursday 7:30PM CENTER FOR THE ARTS

Projecting Sexual Taboos: M.M. Serra & Aline Mare

M.M. Serra and Aline Mare in Person
M.M. Serra and Aline Mare explore boundaries of sexuality in terms of ritual, performance and media. M.M. Serra is Director of the Filmmakers' Coop (NYC) and recently curated a European Tour of X-Rated films by women. *Soi Meme* (1996, premiere) stars Goddess Rosemary in an auto-erotic performance (camera by Peggy Ahwesh and Abigail Child); *Lots of Fun For The Evil One* is a multi-gender s&m fantasy; also *Turner and L'Amour Fou*. Aline Mare's mixed media pieces "...fuse the dynamics of dream, blood, fire and flesh." (KK Wanglung) *Lunacy* (1996, premiere) deals with "...projections of taboos—fluent voices of silenced women—psychic lessons in the matter of aging flesh."(AM); *Vanities*, (1996), is an interactive installation. Also: *S'Aline's Solution* (1991).

Mar 31

Sunday 7:30PM SAN FRANCISCO ART INSTITUTE

Raw Punk, Hot Funk: Weird Concert Films—*Blank Generation* & *Wattstax*

The "concert film" is looked upon with derision and ignored by film history. Tonight we present two especially odd examples of this maligned genre. First up, NYC underground filmmakers Amos Poe and Ivan Kral's *The Blank Generation* (1976), featuring Richard Hell and the Voidoids, Blondie, Television, Patti Smith, Talking Heads, and other New York punk bands. "...no hint of art"... Fred Camper, Soho Weekly News. The very first punk film. Then, the 70's velour soul of *Wattstax* (1973), the black Woodstock, featuring The Bar-Kays, Isaac Hayes, Rufus Thomas, The Staple Singers, and Richard Pryor, whose foul mouth earned *Wattstax* its "R" rating. (Curated by Joel Shepard)

Thursdays @ Center for the Arts
Sundays @ San Francisco Art Institute

San Francisco Art Institute 800 Chestnut Street
Center for the Arts Yerba Buena Gardens 701 Mission at 3rd
Admission: **$6** General **$3** members, students, seniors, disabled

Unless otherwise noted, all shows begin at 7:30pm
For more information please call 415.558.8129

Special Series

SPECIAL DAYS
Wednesday-Friday 7:30PM CENTER FOR THE ARTS

Feb 21–23

South Africa Alive and In Person: Unshackling the Vision

The rule of Apartheid South Africa and its stranglehold on cultural expression has come to an end. It leaves behind not a barren landscape, a cinematic desert as one would expect, but an era rich in heroism of cultural resistance. *Unshackling the Vision*, the first South African film festival on the West Coast since the 1994 elections, unmasks the images the racist regime so tirelessly tried to obliterate. They are images of cruelty and courage, of determination against overwhelming odds." (BB) Co-curated by South African artist Bongi Busika, Center for the Arts Media Coordinator Erin Sax, and Cinematheque Director Steve Anker. **Co-Sponsored by Center for the Arts.**

PROGRAM 1 Wednesday **Feb 21**
Peter Davis presents his award-winning documentary *In Darkest Hollywood*. From the beginning of cinema, filmmakers have been attracted to South Africa, with its exotic locations, and white settlers. *In Darkest Hollywood*, Davis' startling film marking the end of Apartheid, combines feature, documentary and propaganda films to examine the role of cinema during the 45 years of oppressive rule. (Total: 112") **Reception for the artist will follow screening.**

PROGRAM 2 Thursday **Feb 22**
NICE TO MEET YOU, Please Don't Rape Me is a shocking satire that challenges the misconception that apartheid is over. This 'musical' uncovers a South Africa where women are raped every 83 seconds and a society continues to reel from the disease of intolerance and violence. *Make Believe*, documents African National Conference and Afrikaner Resistance Movement celebrations through the eyes of a Black, English, and Afrikaner child. *Stepping Out*, an evening at the Miss Gay Transvall Competition, looks at Gay life in South Africa. (Total: 126")

PROGRAM 3 Friday **Feb 23**
Brian Tilley's narrative *The Line* (the most sensational program to appear on South African t.v.) weaves a 3-part tale of the complexity of current South African politics in the age of violence and a fast-changing society. Marianne Kaplan's award-winning documentary *Songololo: Voices of Change* depicts the powerful role of contemporary black South Africans through the work of writer and storyteller Gcina Mhlope and poet-activist Mzwakhe Mbuli. (Total: 210")

Mar 8–13

SPECIAL DAYS, TIMES AND LOCATION
ROXIE CINEMA 3117 16th Street @ Valencia

A Béla Tarr Retrospective with *Sátántangó*

Hungarian Béla Tarr, known to Bay Area audiences from the highly lauded 7-hour screening of *Sátántangó* at last year's San Francisco International Film Fest, is one of the world's most distinctive filmmakers. The Cinematheque, Hungarian Film Union and Roxie Cinema present a rare retrospective of four of Tarr's six features. *Sátántangó* (1994), an exquisitely paced psycho-social portrait of post-communist malaise, is a tale of petty schemes and profound emotions as seen in a handful of seedy rural characters whose hopes and lives are drenched in interminable rain. A tour de force of black & white cinematography, the film is also a biting commentary on freedom, hope, delusion, and the ambiguous appeal of small-time charismatic leaders. *Damnation* (1987) is another devastating social critique, this time from the period marking the impending fall of communism. *The Prefab People* (1982) and *Almanac of Fall* (1984) mark previous periods of Tarr's oeuvre. The former is a gritty cinéma verité style portrait of a frustrated working class couple, while the latter is a stunningly choreographed examination of the tensions among five people forced to share an apartment. (Irina Leimbacher)

Damnation Fri @ 7 & 9:30; Wed @ 2, 4:30, 7, & 9:30
Sátántangó Saturday & Sunday @ 2:00
The Prefab People Monday @ 7 & 9:30
Almanac of Fall Tuesday @ 7 & 9:30

Tuesday 3:30PM & 5:00PM **Mar 12**
AMC KABUKI THEATER 1881 Post Street

San Francisco Asian American Film Festival

2 Experimental Programs
The Cinematheque and National Asian American Telecommunications Association (NAATA) co-present two programs of new short films and videos: **3:30PM—Exiles and Strangers:** *Eiga-zuke II* by Sean Morijiro and Sunada O'gara, *Xich-lo* by M. Trinh Nguyen, *Stranger Baby* by Lana Lin, and others. **5:00PM—Here Now: Women's Stories:** *Reflection* by Yuriko Gamo, *La Vida* by Lawan Jirasuradej, and others. See Festival brochure or phone NAATA, 863.0814, for more information.